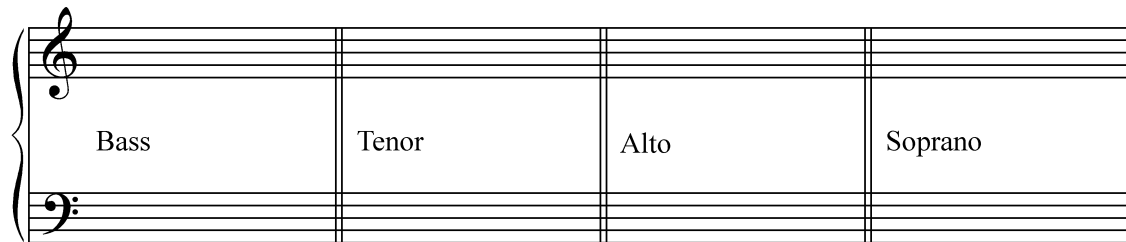


INTRODUCTION

Voice Ranges

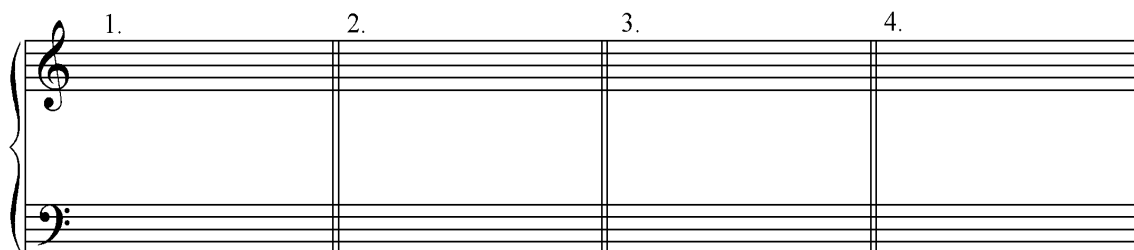
The appropriate range for each voice part is found below.
You must stay within the voice ranges when part writing.



Unbreakable Part Writing Rules

- 1.
- 2.
- 3.
- 4.

Examples of Broken Unbreakable Rules



INTRODUCTION – CONTINUED

Rules That May Be Broken If Necessary

1.

2.

3.

4.

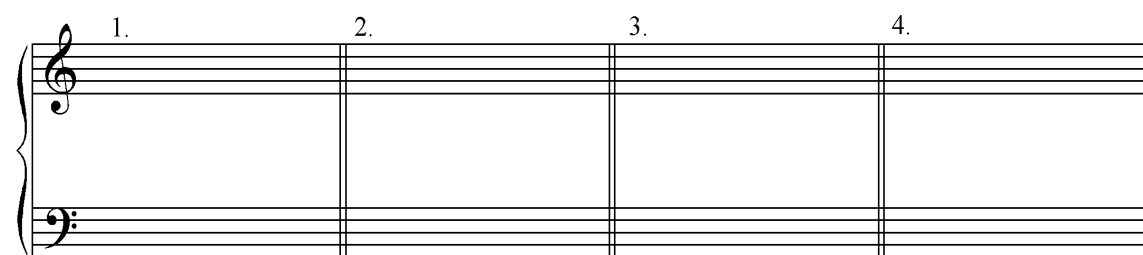
5.

6.

7.

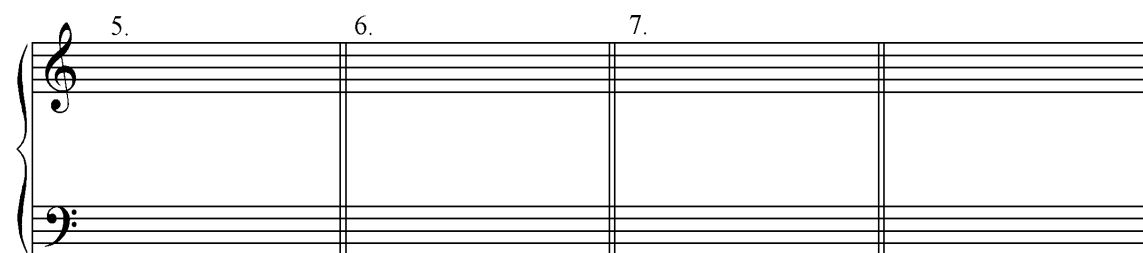
Examples of Broken Breakable Rules

1. 2. 3. 4.



Four measures of musical notation on a grand staff (treble and bass clefs). Each measure is empty, with only the staves and clefs visible. The measures are separated by vertical bar lines.

5. 6. 7.



Three measures of musical notation on a grand staff (treble and bass clefs). Each measure is empty, with only the staves and clefs visible. The measures are separated by vertical bar lines.

ROOT POSITION TRIADS

Root Position Triads – General Information

- Root position triads provide stability.
- Too many root position triads in a row create a disjunct bass line.
- The root of the triad is always doubled.

Root Position Triads – Part Writing Rules

Interval Between the Two Roots	Number of Common Tones	Rules
P5 or P4	1	Keep the _____ and move the two remaining voices by _____.
		If you can't keep the common tone, move _____ in the _____ direction to the nearest _____.
M3 or m3	2	Keep both _____ and move the remaining voice by _____.
M2 or m2	0	Move _____ in _____ motion to the bass to the nearest chord tone.
		EXCEPTION: V – VI(vi), Only _____ voices will move in _____ motion to the bass and you must _____ the _____.
Unison (repeated chord)	3 (all)	You may exchange _____ but you must maintain proper _____, voice _____ and voice part _____.

P5 of P4	M3 or m3	M2 or m2	Unison

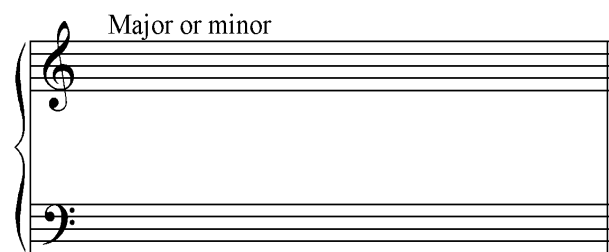
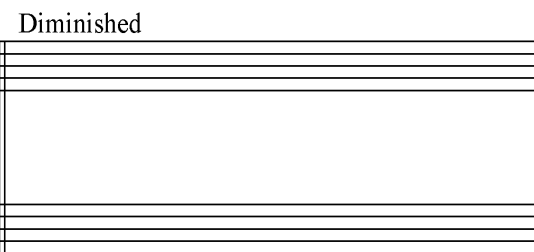
FIRST-INVERSION TRIADS

First-Inversion Triads – General Information

- First-inversion triads allow for a smooth bass line.
- First-inversion triads allow for melodic motion in the bass.

First-Inversion Triads – Part Writing Rules

Quality of the Triad	Rules
Major or minor	
Diminished	

Major or minor	Diminished
 <p>A musical staff with a treble clef and a bass clef, with a brace on the left. The staff is empty, intended for writing a first-inversion triad of major or minor quality.</p>	 <p>A musical staff with a treble clef and a bass clef, with a brace on the left. The staff is empty, intended for writing a first-inversion triad of diminished quality.</p>

SECOND-INVERSION TRIADS

Second-Inversion Triads – General Information

- Use with caution; they are unstable.
- The most common $\frac{6}{4}$ is that of the tonic chord; use all others sparingly.

The Four Types of $\frac{6}{4}$ Chords

Type	Explanation
Cadential	
Passing Bass	
Arpeggiated Bass	
Pedal Bass	

Second-Inversion Triads – Part Writing Rules

- Double the _____ note, except under unusual circumstances.
- All voices should approach and depart $\frac{6}{4}$ chords by _____, except when used as an _____ bass.
- Use $\frac{6}{4}$ chords only as described above.

	Cadential	Passing	Arpeggiated	Pedal
